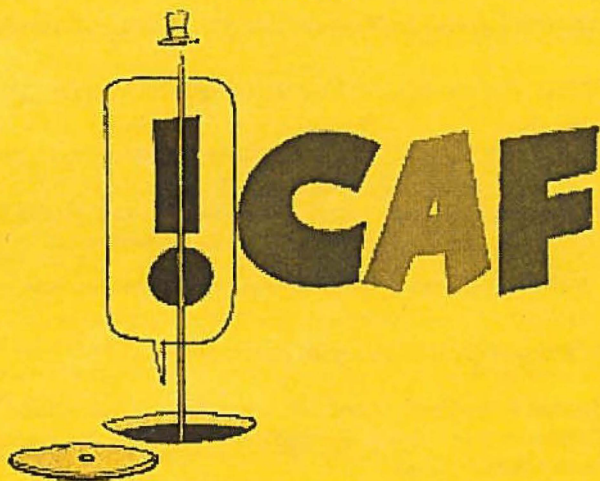


*The Georgetown University Department of French  
Presents*



*The Fifth Annual*  
**International  
Comic Arts Festival**  
*Festival International de la bande dessinée*

Holiday Inn Select, Bethesda, MD  
September 16-18, 1999

<http://www.sp.uconn.edu/~epk93002/icafe/>

*in conjunction with*  
**THE  
EXPO**  
*SpX99*

*The Fifth Annual*  
**International Comic Arts Festival**  
*Festival International de la bande dessinée*

<http://www.sp.uconn.edu/~epk93002/icaf/>

**Gene Kannenberg, Jr., Chair**  
*Executive Committee: Cécile Danehy, Charles Hatfield,  
Jeffrey Miller, Mark Nevins, Guy Spielmann*

***ICAF 1999 was made possible by support from...***

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*The ICAF Logo was designed by Gerrit de Jager, ICAF 1997*

*The ICAF T-Shirt Illustration was provided by Max, Guest of Honor, ICAF 1998*

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***NOTE: All events take place in the Maryland Room of the Holiday Inn Select unless otherwise noted.***

***—Information, T-Shirts and More at the ICAF EXPO Table: Versailles 72—***



# Thursday, September 16

8:30-9:00: Welcome - Gene Kannenberg, Jr.

9:00-10:30 **Panel One: Creators in Conversation with Tradition**  
Moderated by Cécile Danehy

**On Byron, Shelley and Crazy Jane: Romanticism and Modernity in the Comics of Grant Morrison**

*Marc Singer, University of Maryland, College Park*

Grant Morrison makes frequent and complex references to the writings of English Romanticism, especially in his series *Doom Patrol*, *Animal Man*, and *The Invisibles* and his "Gothic" storyline. These references, both textual and visual, build a high-art "canon" for his superhero comics, but they also posit a complex relationship between Romanticism and modernity in which the past informs or even overwhelms the present. Morrison also breaks from Romantic valorization of the artist and rebel, calling for both to outgrow their callous Romantic clichés and take responsibility for their creations.

**Perverts, Weenies, and Other Losers: Ethos in Autobiographical Comics**  
*Dan Cross, Belleville Area College*

Ethos is a rhetorical strategy in which the character of the speaker (or author) is invoked for persuasive effect. More broadly, the concept refers to any form of authorial self-presentation. I plan to examine two forms of ethos in modern autobiographical comics: how cartoonists demonstrate their beliefs and values (ethos in the traditional sense) and how they draw themselves (an aspect of ethos unique to comics). Both aspects reveal a preponderance of self-deprecation and self-divulgence in autobiographical comics. I will illustrate this pattern, discuss how it affects readers and their perception of the comics medium, and offer a theory on how and why the ethos of self-ridicule has become the creative standard.

**Inodoro Pereyra, A 'Gaucha' in the Pampa of Paper and Ink: Folkloric and Literary Intertextuality and its Reformulations in Argentinean Comics**  
*Ana Merino, University of Pittsburgh*

I will show how Fontanarrosa appropriates folkloric and literary icons, reinventing them in the world of the comic through his own gaucha character Inodoro Pereyra. Inodoro inhabits the space of the Pampa, on the periphery, the territory of the rural and the savage. However, this personality, a satiric icon of barbarism, accompanied by his dog Mendieta and living in sin with his woman Eulogia, is also the inheritor of an immense tradition of folklore and literature. The comic develops the day by day "adventures" of the "gaucha" with an extensive variety of characters from Borges to Superman. Inodoro is the perfect example of the conflict between tradition and modernity. I will demonstrate how this tension, tradition versus modernity, develops in the comic a new polymorphic side able to articulate these two concepts without conflicts.

**11:00-12:00      *Presentation: "Outside Influence/Local Colour: The Australian Small Press"***  
***Michael Hill, University of Technology, Sydney, Australia***  
**Introduced by Cécile Danehy**

This presentation involves an examination of the Australian alternative comics scene as it exists in the late 1990's both as a form of visual communication and as a grand narrative in the context of Australia's geographical form and position in the world and the response to industry influences from Asia, America and Europe. Some creators adopt a transgressive position taking advantage of this relatively unregulated creative outlet while others strive for assimilation by the mainstream. This creates an element of tension within the scene and brings vitality to the visual culture to which comics contribute including the ongoing critique of Australian life. *Michael Hill is a lecturer in visual communication at the University of Technology, Sydney, where he teaches narrative sequencing for print and screen design. He is also a graphic artist, who recently exhibited at the Silicon Pulp Animation Gallery in Sydney, and is partner in Graber Hill, publisher of the comic Black Light Angels.*  
<michael.hill@uts.EDU.AU>

**12:00-1:30      LUNCH BREAK**

**1:30-3:00      *Panel Two: Comics in Discourse, Discourse in Comics***  
**Moderated by Jeffrey Miller**

**Radicalizing the Mainstream: Pop Cultural Pleasures, Gertrude Stein, and the Comic Arts"**

***Eric J Weitzel, University of California - Santa Barbara***

Gertrude Stein was a prominent American writer in the modern era, roughly 1910-1940. Her analyses of Clare Briggs hugely popular comic strip "Mr. and Mrs.," her own verbal political 'cartooning', and her critique of certain avant-garde (mis)appropriations of cartoon art anticipate such cultural critics as C. L. R. James for recognizing the fundamental aesthetic newness of early 20th-century comic arts as a function of evolving structures of reading/living. In this period of the comic arts early development, Steins (lost) vision of them speaks to a continual concern for the radical artistic goal of wedding entertainment and socio-aesthetic consciousness.

—continued—



## **Terrorists, Bitches, and Dykes: Late 20th Century Lesbian Comix**

**Anne Thalheimer, University of Delaware**

Visually, Alison Bechdel's *Dykes To Watch Out For*, Diane DiMassa's *Hothead Paisan: Homicidal Lesbian Terrorist*, and Roberta Gregory's *Naughty Bits* seemingly have little in common. Visually, Bechdel's work is smooth, with distinct panels, lettering, and references to real-life events. DiMassa's work is intentionally rough, while Gregory's visuals are perhaps the most extreme of the three, interspersing the horrific with the mundane. However, these works are similar because each interrogates what it means to be a member of a distinct subculture. Each creator interrupts the narrative and writes herself into it. DiMassa includes notes to the reader, similar to Bechdel's use of newspaper headlines, and Gregory's appearance as an explanatory character. This paper will discuss these works as representative of the subgenre of lesbian comix, and the strategic sense in defining works as "lesbian" and/or "feminist" especially in an industry still considered a male-oriented domain. Additionally, these works are excellent teaching materials for gender issues, and this paper will address their varied applications.

## **By Pleasure Unbound: Textual Subjectivity In Pornographic Comics**

**Rachel Bowen, Georgetown University**

Modern pornographic comics provide interesting examples of empowering women's sexuality, in contrast to feminist criticism that pornography relegates women to the position of sexual objects. In contrast to film, comics liberate the viewer from the rigid constraints on subjectivity formed by the camera's gaze, primarily through the subjective space created when the reader fills in the gaps between panels and the juxtaposition of realistic and iconic artwork. This paper focuses on the five-part series *Pleasure Bound*, and will also explore this trend in pornographic comics, and what factors within the comics community and the market may encourage or discourage it.

**3:30-5:00**

**Panel Three: Comics Industries: Creation,  
Publication, Consumption  
Moderated by Charles Hatfield**

## **Blackjacks, Vamps, J.J.'s Thunder: Locating Race within the Comic Book Production Process**

**Stanford A. Carpenter, Rice University; Fellow at the Smithsonian Institution**

Using ethnographic interviews with comic book creators (Alex Simmons, Louis Small Jr., and Walter Simonson), this paper will look at the issue of race and comics in terms of source material, character generation, and other elements of the comic book production process. While the fantasy world of comics has always been racially diverse, many scholars have rightfully criticized the medium's use of negative racial and gender stereotypes. This is further complicated by the increasing racial diversity of comic book creators. This diversity introduces different kinds of source material and perspectives on the use of stereotypes in an industry built on stories told from the perspective of White men.

—continued—

## **The High Cost Of Fandom: The American Comic Book Industry from Mass Medium to Niche Medium**

**Mark C. Rogers, Walsh University**

With the advent of direct sales in the 1970s, the comic book industry was transformed from a fordist mass medium to a post-fordist "niche" medium with a narrower audience. The industry stopped attracting new audiences and concentrated its efforts on reaching the core markets they already served (children and fans) more efficiently. One consequence of this shift is that comic books, more than any other popular idiom, are dominated by a single genre, the superhero genre. While direct sales marks the clearest manifestation of this shift, its roots lie in the superhero revival known as the "Silver Age."

**5:30-6:00**

**Presentation: Rising Heroes: The Comics Art Initiative for Youth Entrepreneurs, ComicsWork! International**  
**Shawn Beilfuss, CWI Program/Art Director (Michigan)**  
Introduced by **Cécile Danehy**

The idea of educating youth through the discussion and creation of comics art has been in development the past four years in Southwest Michigan and has spurred the creation of ComicsWork! International(CWI), a 501(c)(3), non-profit arts organization that exists to "promote the study and practice of the comics art medium as an educational tool and means of communication for use in community and arts enrichment initiatives."

Through discourse and activity based on its primary objectives, CWI attempts to answer the question: How can we begin to transform the lasting institutions that continue to weigh down a comics art culture that has the potential to answer demands society is placing on creative minds today?

**Shawn Beilfuss is the art/program director for ComicsWork! International. He has a BFA from Kalamazoo College and carried out an independent study in Japan on the translation of American comics. He began his career as an intern at Marvel Comics under John Romita, Sr. <cwicomix@iserv.net>, <<http://www.bcarts.org/comicswork/>>.**



6:30-7:30

**Plenary Lecture: Narration in Comics**

**Pascal Lefèvre**, *Katholieke Universiteit Leuven and  
Centre Belge de la Bande Dessinée (Belgium)*

Introduced by **Gene Kannenberg, Jr.**

With a proposed definition of narration in comics, I will analyze a particular comic, a gag from a Flemish comic strip, "De Familie Snoek" (The Pike Family) from 1947. I will try to show which assumptions, inferences, hypotheses, schemata the reader needs to activate a seemingly simple gag, and how the comic cues the reader to make the 'preferred reading'. But at the same time signs can be polysemic and the reader can deviate with arguments from the 'preferred reading'. Or how a classic gag can turn into a modernist work! The proposed definition of narration will also be confronted with some experimental comics.

**Pascal Lefèvre**: *Publications on comic art, especially concerning theory, analysis and Belgian comics: a.o. Pour une lecture moderne de la bande dessinée (with Jan Baetens) and co-edited with Charles Dierick Forging a New Medium: The Comic Strip in the Nineteenth Century. Teaches about comics at two Art Schools (in Brussels and Antwerp) and prepares a Ph.D. about Flemish comics, 1945-1954.*  
<PASCAL.LEFEVRE@student.kuleuven.ac.be>,  
<<http://www.student.kuleuven.ac.be/~m8107966/Lefevre.html>>.

7:30

**Reception Hosted by the Belgian Embassy**

**Note: This Event Will Take Place in The Connecticut  
Room, Adjacent to the Maryland Room**

## **Friday, September 17**

**9:00-10:30**      **Panel Four: Historical Perspectives from Different Cultures**  
Moderated by Jeffrey Miller

### **Long Before Tezuka: Some Beginnings of Asian Comic Art**

**John A. Lent, Temple University**

Although most Westerners (and many Asians) think of Asian comic art originating since World War II, the roots of visual humor reach back centuries—even millennia. Parody. Satire, caricature, wit, narrative, subtle nuances, and a sense of playfulness are abundant in Indonesian *wayang kulit*, Chinese spring (erotic) paintings, or Indian *Kalighat pats* paintings, and Mughal portraits. The Japanese also have a long history of using humorous drawings, dating to caricature in the 7<sup>th</sup> century, Bishop Toba's scrolls of animals pretending to be people and of people engaged in contests to gross one another out (farting) or to show off humongous erect penises (all in the 12<sup>th</sup> century), and later examples such as *Toba-e*, *Zenga*, *Ōtsu-e*, *Ukiyo-e*, *Shunga*, or *Kibyōshi*. This presentation provides an overview of the early comic art of Asia, using examples from different types and associated with specific time periods and individuals.

### **Permanence vs. Ephemerality: Pre-Industrial Revolution Image-Printing Techniques and their Impact on the Development of the Comic Strip**

**Mike Kidson, Independent Scholar, UK**

For 150 years after Gutenberg woodcut printing enabled text and images to be printed upon the same support. At the beginning of the seventeenth century the rise of copperplate printing resulted in a divergence between the separation of text and image maintained in the manufacture of books and the survival of contiguous text and images in the production of ephemera, which prevailed until the beginnings of the Industrial Revolution. This paper seeks to elucidate the nature of that divergence and suggest its impact upon both the aesthetic development of early comic art and the methods of comics production still prevalent today.

### **Between the Sheets at *Pilote*: 1968-1973**

**Libbie McQuillan, Glasgow University, Scotland**

Numerous witnesses testify that René Goscinny (*Astérix*, *Lucky Luke*) was of a polite and reserved nature. However towards the end of his career, in his final published interview he felt the need to point out for the benefit of prosperity, that he firmly believed he was almost solely responsible for the success of the post-war French BD. This defensiveness was partly based in fact, and partly a result of personal battles that Goscinny had endured or self-inflicted whilst directing *Pilote*. This paper seeks to evaluate such a claim and in doing so traces the birth of the modern French BD industry. Starting from the historically poignant date of 1968 and the trial of Goscinny before the young authors of *Pilote*, we will consider the BD publications of a variety of artists as they appeared in *Pilote* until 1973.



**11:00-12:30      Panel Five: Examining the Comics Form**  
**Moderated by Gene Kannenberg, Jr.**

**Shaping Sounds**

**Joost Pollmann, Lead Organizer, Haarlem Comics Festival, Netherlands**

Given the fact that it is a silent art, the comic makes a heck of a lot of noise. Comics first reduce the world to lines on paper, and subsequently add graphical signs to represent both physical and psychological experiences. We hear things, we smell things, we fear things that aren't "there." There is only one artform capable of such hierographic cleverness: that of the comic. This paper will begin to explore some of the unique and innovative means by which comics artists use sounds and representations of sounds to add an audible and lively element to the art—arguing that "special effects" in comics are not redundant (as in the movies) but part of their grammar: a grammar which is continually being refined and expanded by talented artists around the globe.

**Time in Comix, Timin' Comics**

**Alvise Mattozzi, University of Florence, Italy**

The language of comics is founded on spatiality: it is a language where what is represented is distributed on the spatial component of the expression. Despite that, comics can express time; the language of comics gives the sensation of time. This feature of comics language will be discussed from a semiotic point of view considering the semiotic concepts of narrativity, seen as the principle of organization of any discourse, and "observer". The development of time in comics will be seen through its distribution in conventional comics spaces: image, panel, sequence and page layout.

**The Arrow and the Grid: Creating the Comics Reader**

**Joseph Witek, Stetson University**

This paper has its origins in my consideration of two now-obsolete features of early comics strips and comic books: the numbering of panels within the grid of the comics page, and the directional arrows in comic books to guide the eye of the reader to the proper panel in a narrative sequence. I use both of these moribund technical devices to highlight different moments in the development of reading conventions for comics, and ultimately argue that the disappearance of both numbered panels and directional arrows indicate the dual nature of a medium which is always experienced both sequentially and simultaneously.

**12:30-2:00      LUNCH BREAK**

2:00-3:00

**Plenary Lecture: What We Can Learn from Mexican Censors**

**Anne Rubenstein, Allegheny College**

Introduced by **Charles Hatfield**

In Mexico—unlike the United States—comic books are subject to official government censorship. Paradoxically, this has had a beneficial effect on both their commercial prospects and on their esthetic values: the comics are both more interesting to read and more profitable because, since 1944, their creators have had to adapt to a rigid set of rules (though these rules are only occasionally enforced). This talk examines the efforts of the Mexican office of magazine censorship from a comparative question, looking at the long-term relationships among Mexican comic book producers, US comic book producers, other Mexican culture industries, Mexican audiences and the Mexican state to explain the strength of Mexico's graphic-narrative tradition and of its comic-book industry.

*Anne Rubenstein is the author of Bad Language, Naked Ladies, and Other Threats to the Nation: A Political History of Comic Books in Mexico (Duke University Press, 1998). She is also the author of numerous scholarly and not-so-scholarly articles, and is writing a new book on film spectatorship and masculinity in Mexico. Having received the Ph.D. in Latin American History from Rutgers University in 1994, she is now assistant professor of history at Allegheny College. <arubenst@alleg.edu> <<http://webpub.alleg.edu/employee/a/arubenst/>>*

3:30-4:30

**Guest Artists:**

**Trino and Jis (Mexico)**

Introduced by **Charles Hatfield**

Since 1983, Trino (Jose Trinidad Camacho) and Jis (Jose Ignacio Solorzano) have carved out a reputation as two of the most inventive cartoonists in contemporary Mexico. Their protean and highly unpredictable partnership began with a college 'zine in their native Guadalajara, then blossomed into a short-lived but influential magazine called *Galimatias*, which became the nexus for a cultural scene that embraced many other artists (including their frequent collaborator Falcon). From there Trino and Jis became renowned both as individuals and as a team. Their collaborative strips and comic supplements have appeared in such newspapers as *La Jornada* and *Siglo XXI*, as well as the political satire magazine *El Chamuco* (edited in part by the celebrated cartoonist Rius). On his own each has been equally impressive, Jis exploring his psychedelic, free-wheeling style in such volumes as *Sepa La Bola* and *Los Manuscritos del Fongus*, and Trino sharpening his incisive satirical wit in such strips as "El Rey Chiquito" and "Fabulas de Policías y Ladrones." Taken together or separately, Jis and Trino are two of the finest talents in Mexican comics, and ICAF is proud to be able to host them for their first joint appearance in the United States.

*Trino and Jis' appearance at ICAF is made possible through the sponsorship of DELTA AIRLINES, with the generous help of Westhampton House.*



**4:30-7:30            BREAK**

**7:30-9:00            JOINT ICAF / EXPO PROGRAM**  
**The Art of Storytelling in Comics**  
**Jeff Smith (USA)**  
Introduced by **Charles Hatfield**

Trained as a strip cartoonist at the Ohio State University *Lantern* (1982-1986) and co-founder of the animation studio Character Builders (1986), Jeff Smith spent years honing his storytelling skills before launching his self-published comic book series *Bone* in 1991. Often billed as a cross between Warner Bros. animation and Tolkien's *Lord of the Rings*, *Bone* combines the antic characters and drop-dead timing of the Looney Tunes with the lushly textured landscapes of literary fantasy. But Smith's fascination with comics storytelling—born of studying masters like Walt Kelly and Garry Trudeau, Neal Adams and Frank Miller—makes *Bone* more than a homage to these influences. A bold mix of high fantasy and low comedy, *Bone* is also an involving, at times harrowing, story, in which characters learn, suffer, and change. While *Bone* bespeaks the artist's love for American newspaper strips and animated cartoons, it exploits the wider canvas of the comic book page to create a fresh and surprising tale.

ICAF is proud to co-host this talk by Smith, one of America's most respected independent cartoonists, a long-time supporter of the Small Press Expo, and winner of the Reuben, the Harvey, Angoulême's Alph-Art Award and numerous other honors.

## **Saturday, September 18**

**10:30-11:30     JOINT ICAF / SPX PROGRAM**  
**Guest Artist: Charles Burns (USA)**  
**Introduced by Mark Nevins**

With a graphic style suited both to mainstream magazine illustration and the darkest of alternative comics, Charles Burns has found success by producing comics and images which communicate viscerally—whether they be his instantly-recognizable and insightful celebrity portraits, or his set designs for *The Hard Nut* (Mark Morris' revision of Tchaikovsky's *Nutcracker*), or his haunting tales of childhood bewilderment. His work has appeared in comics anthologies such as *Raw*, on the covers of book jackets, inside popular magazines, on MTV (*Dog Boy*), and of course in his own books. Early, hard-to-find collections of his work such as *Hard-Boiled Defective Stories* and *Skin Deep* are currently being re-packaged by Fantagraphics in a series of five oversized volumes; his newest collection is entitled *Big Baby*. His current comic book series *Black Hole* serializes his first novel-length tale, in which the Teen Plague (potentially a metaphor for adolescent angst, emerging sexuality, and the paranoia which surrounds them) transforms the lives of high-school students. Burns' bold use of black-and-white artwork, with a heavy emphasis on shadow, precisely rendered detail, and horrific images in the most unlikely places, is as distinctive as it is effective. Mixing humor, horror, and humanity, Charles Burns' work continues to impress with each new publication. ICAF is pleased to co-host Burns' appearance this year. <[www.fantagraphics.com](http://www.fantagraphics.com)>

**11:45-1:00     JOINT ICAF / SPX PROGRAM**  
**GUEST OF HONOR: Eddie Campbell (Scotland)**  
**Introduced by Mark Nevins**

ICAF is very proud to welcome Eddie Campbell as our Guest of Honor for 1999. He is the highly acclaimed writer/artist of *The Complete Alec*, *In the Days of Ace Rock'n'Roll Club*, *Little Italy*, *The Dead Muse*, *Graffiti Kitchen*, *The Dance of Life's Death* and numerous installments of the Bacchus saga. His collaboration with Alan Moore on the saga of Jack the Ripper, *From Hell*, is an exhaustively researched and exquisitely rendered re-imagining of the Victorian era and its relationship to the present; Campbell himself will publish the collected edition of this important work in November. His most recent work is another collaboration with Moore, *The Birth Caul*, "a shamanism of childhood" in which Campbell utilizes a wide variety of artistic styles to reflect and comment upon Moore's poetic narrative, creating graphic poetry ever bit as complex and suggestive as the text itself. He has also written or drawn for DC/Vertigo (*Hellblazer*), Kitchen Sink (*The New Adventures of the Spirit*, with Neil Gaiman), and others.

—continued—



Campbell's work as a writer/artist, however, shows the full range of his skills, from his crystal-clear observations on the intricacies of interpersonal relationships and everyday life (*Alec, Ace Rock'n'Roll Club, Dance of Life's Death*) to his skillful reinterpretations of classical myths (*Bacchus*). Of course, breaking his works down into thematized categories is only a form of short-hand, for Campbell's comics contain narrative riches which transcend simple summary. His authorial voice and graphic innovation work together, whatever the subject matter, to create complex and compelling comics. His self-published series *Eddie Campbell's Bacchus* and his growing series of collected volumes will ensure his recognition as one the most significant cartoonists working today.  
<<http://www.ozemail.com.au/~opus/>>

**1:00-2:00            BREAK**

**2:00-2:30            JOINT ICAF / SPX PROGRAM**  
**Guest Artist Presentation: "I Was Seven in '75"**  
***Ellen Forney (USA)***  
**Introduced by Gene Kannenberg, Jr.**

Ellen Forney is a Seattle cartoonist/illustrator whose comic strip "I Was Seven in '75" has run in several newspapers and magazines, including Seattle's popular alternative papers *The Stranger* and *The Rocket*. Her work has also appeared in *New York Press*, *Out*, *Ms.*, *Slate*, *Nickelodeon Magazine*, *Dyke Strippers*, *The Best Contemporary Women's Humor*, and *The Field Guide to North American Males*. Her first solo comic book, *Tomato*, received much critical acclaim. Her most recent work is *Monkey Food: The Complete "I Was Seven in '75" Collection* (Fantagraphics). In her one-woman multimedia performance, Forney combines lively narration with projected slides of her autobiographical comic strips, interspersed with related images of her family members (e.g. a photo of her brother sporting a "winged" hairstyle), plus audio clips and props. Forney's show has already won crowds over in Seattle, where multiple performances have been hosted due to popular demand. ICAF is proud to co-host Forney's presentation this weekend. <<http://www.halcyon.com/yellenln/>>

**2:30-6:00            BREAK**

**6:00-7:30            JOINT ICAF / SPX PROGRAM: Round Table Discussion**  
**New Voices in Cartooning II**  
**Moderated by Mark Nevins**

**Featuring: Jessica Abel, Brian Biggs, Jordan Crane, Jason Lutes, Matt Madden, and Steven Weissman**



## Academic Panelist Biographies

**Rachel Bowen** is currently a joint JD/Ph.D. student at Georgetown University. She has studied cultural and political upheaval among Palestinian and Alaska Native communities. She is interested in political empowerment, the ways that this is transmitted in popular culture, and the possibilities of comics as a medium for radical culture. <bowenr@bulldog.georgetown.edu>

**Stanford A. Carpenter** is Stanford W. Carpenter is a Ph.D. student in the Department of Anthropology at Rice University and a Fellow at the Smithsonian Center for Folklife Programs and Cultural Heritage. In addition, he is an artist and former cartoonist. He is currently working on a dissertation on Race and Comic Book Production. <anansi@ruf.rice.edu>, <stanford@folklife.si.edu>

**Dan Cross** received a B.A. in English (American Literature) from the University of Minnesota, and an M.A. in English (Rhetoric) from Northern Arizona University in 1992. He currently teaches at Belleville Area College in Illinois, where he has designed and taught a course on comics and graphic novels. He is also a cartoonist. <crossquill@stlnet.com>

**Mike Kidson** comes to the study of comics from the direction of fandom, having contributed numerous analyses, critical studies and reviews to both fanzines and trade papers since the late 1980s. He is the co-founder of *ZUM!*, the British small press news and reviews magazine. <mike@kidson.u-net.com>

**John A. Lent**, professor of communications at Temple University and Rogers Distinguished Professor, Media Studies, University of Western Ontario (Spring 2000), is the author or editor of 54 books/monographs, founding editor of *International Journal of Comic Art*, editor of *Asian Cinema*, and chair of three groups related to popular culture or comics. <jlent@astro.ocis.temple.edu>

**Alvise Mattozzi** graduated in 1988 at the University of Siena (Italy) in Semiotics of Art with a thesis about American underground comics, is now finishing a Master in Multimedia at the University of Florence. He just won a Fulbright research scholarship to continue his thesis research at the Department of Popular Culture at Bowling Green State University. <mattozzi@lettere.media.unisi.it>

**Libbie McQuillan** (University of Glasgow) is a graduate of French and Mathematics. She is currently based in Paris, where she is researching her Ph.D. on post-1960 francophone BD. She recently helped organise the first British academic conference entirely dedicated to francophone BD in Glasgow in June 99, and is helping to establish a center for BD studies in Glasgow. Her article, "'I live my body, I am my body': Claire Bretécher's Comic Bodies" will be published shortly by Cambridge University in a book entitled *Corporeal Practices*. <libbiemcquillan@mailcity.com>

**Ana Merino**: Spanish poet (*Preparativos para un viaje* [Rialp, 1995] and *Los dias gemelos* [Visor 1997]) and a life-long comics devotee, she writes monthly the comic section of the Spanish magazine *Leer*. She also has made numerous lectures on comics and published different academic articles. She currently teaches Spanish at University of Pittsburgh and is writing her Ph.D. thesis on Spanish and Latin American comics. <anmst39+@pitt.edu>

**Joost Pollmann** has organized three comics-festivals in Haarlem (Netherlands), Stripdagen Haarlem '94, '96 and '98, which are considered to be among the finest of the European comicons. He not only organizes festivals, exhibitions and forums, but also writes critical articles on comics for the daily newspaper *De Volkskrant* (500.000 readers a day), and essays on comics for the literary magazine *Tirade*. <poll@worldonline.nl>

**Mark C. Rogers** is an Assistant Professor of Communication at Walsh University in North Canton, Ohio. He is a graduate of the American Culture Program at the



University of Michigan, and wrote his doctoral thesis on the American comic book industry. <mrogers@alex.walsh.edu>

**Marc Singer** is a Ph.D. student in American literature in the Department of English at the University of Maryland, College Park. His previous scholarship on comics has appeared in the *International Journal of Comic Art* and at the 1999 Popular Culture Association Conference. <marcs@wam.umd.edu>

**Anne Thalheimer** is a doctoral candidate at the University of Delaware working on a dissertation entitled "Terrorists, Bitches, and Dykes: Gender, Violence, and Heteroideology in Late 20th Century Lesbian Comix"...which is where this paper sprang from. She also does a comic of her own, mostly to blow off steam from the whole grad school experience. <motes@UDei.Edu>

**Eric Weitzel** is a Ph.D. candidate and Associate teacher at the University of California, Santa Barbara. His dissertation project is entitled Stein, Steinese, and Steiniana: The Mutual Fascination Between Gertrude Stein and Pop Culture Artists and Intellectuals in Modern Era America. <ejw0@uamail.ucsb.edu>

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### **The ICAF Executive Committee**

**Cécile Danehy** is Assistant Professor teaching French Culture, French Literature and French Language at Wheaton College, Massachusetts. She holds a Ph.D. from the University of Virginia. She presented "*Le Bar du vieux Français* ou la question de l'Autre" (ICAF 96) and "*Fred's Philémon: Fantasy or reality check?*" (ICAF 97). <cdanehy@wheatonma.edu>

**Charles Hatfield** teaches at the University of Connecticut, where he is finishing his doctoral thesis on comics. His essay on Gilbert Hernandez appeared in *Inks* Vol. 4, and since 1994 he has been a frequent contributor to *The Comics Journal*. Charles has organized events for numerous conferences, and has worked for ICAF since 1997. <cwh93001@uconnvm.uconn.edu>

**Gene Kannenberg, Jr.** is a Ph.D. candidate at the University of Connecticut. He has presented at numerous conferences (including twice at ICAF) and has written for *The International Journal of Comic Art* and *The Comics Journal*. His essay on comics lettering will appear next year in a collection entitled *Illuminated Letters* (UMass P). Gene also moderates the Comics Scholars' Discussion List. <epk93002@uconnvm.uconn.edu>, <<http://www.sp.uconn.edu/~epk93002/>>

**Jeff Miller** is an Assistant Professor of Communication Arts at Utica College. Prof. Miller is also a member of the editorial board of the *International Journal of Comic Art*. He has twice presented research at ICAF, as well as at meetings of the National Communication Association, the Eastern Communication Association, and the Popular Culture Association. <jsmiller@dreamscape.com>

**Dr. Mark David Nevins** is an aficionado and sometime scholar and critic of comics and graphic narrative from around the world. He took his A.M. and Ph.D. in Literature from Harvard University, and has written on comics for such journals as *Inks* and *The International Journal of Comic Art*. In "real life" he is an executive in an international consulting firm. <nevins\_mark@excite.com>

**Guy Spielmann** is a Professor of French Literature at Georgetown University; Vice-President, The Socrates Institute; Associate Director, Ecole française, Middlebury College, VT; and the past Chair of ICAF. His scholarly activities are interdisciplinary in nature, reinforcing his exploration of the relationship among culture, literature, language, and education from a semiotic perspective. <<http://www.georgetown.edu/spielmann/>>



*The Fifth Annual*  
**International Comic Arts Festival**  
*Festival International de la bande dessinée*

**Guest of Honor**  
**EDDIE CAMPBELL (Scotland)**

**JIS & TRINO (Mexico)**  
**CHARLES BURNS (USA)**  
**ELLEN FORNEY (USA)**

**Special Guest**  
**JEFF SMITH (USA)**

**Papers by**  
**Rachel Bowen (Georgetown)**  
**Stanford A. Carpenter (Rice University; Smithsonian Institution)**  
**Dan Cross (Belleville Area College)**  
**Mike Kidson (Independent Scholar, UK)**  
**John A. Lent (Temple)**  
**Alvise Mattozzi (U. Florence, Italy)**  
**Libbie McQuillan (Glasgow U., Scotland)**  
**Ana Merino (U. Pittsburgh)**  
**Joost Pollmann (Haarlem Comics Festival, Netherlands)**  
**Mark C. Rogers (Walsh)**  
**Marc Singer (U. Maryland, College Park)**  
**Anne Thalheimer (U. Delaware)**  
**Eric J Weitzel (U. California, Santa Barbara)**  
**Joseph Witek (Stetson)**

**Plenary lectures by**  
**Pascal Lefèvre (Katholieke Universiteit Leuven, Belgium)**  
**Anne Rubenstein (Allegheny College)**

**Presentations by**  
**Shawn Beilfuss (USA)**  
**Michael Hill (Australia)**

**New Voices in Cartooning Roundtable**  
**Jessica Abel, Brian Biggs, Jordan Crane, Jason Lutes,**  
**Matt Madden, and Steven Weissman**

**—Programming in the Maryland Room—**  
**—Information, T-Shirts and More at the ICAF EXPO Table: Versailles 72—**